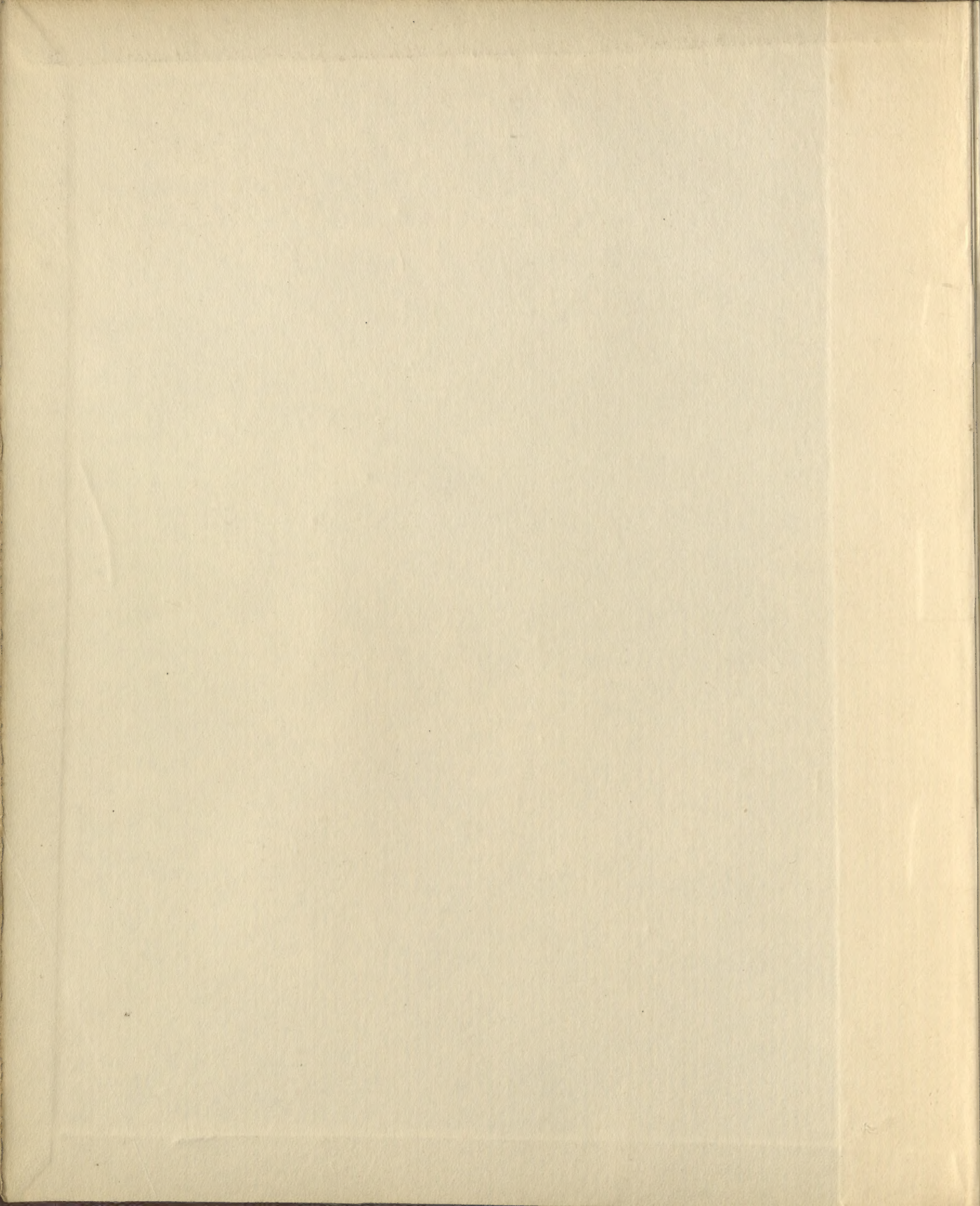


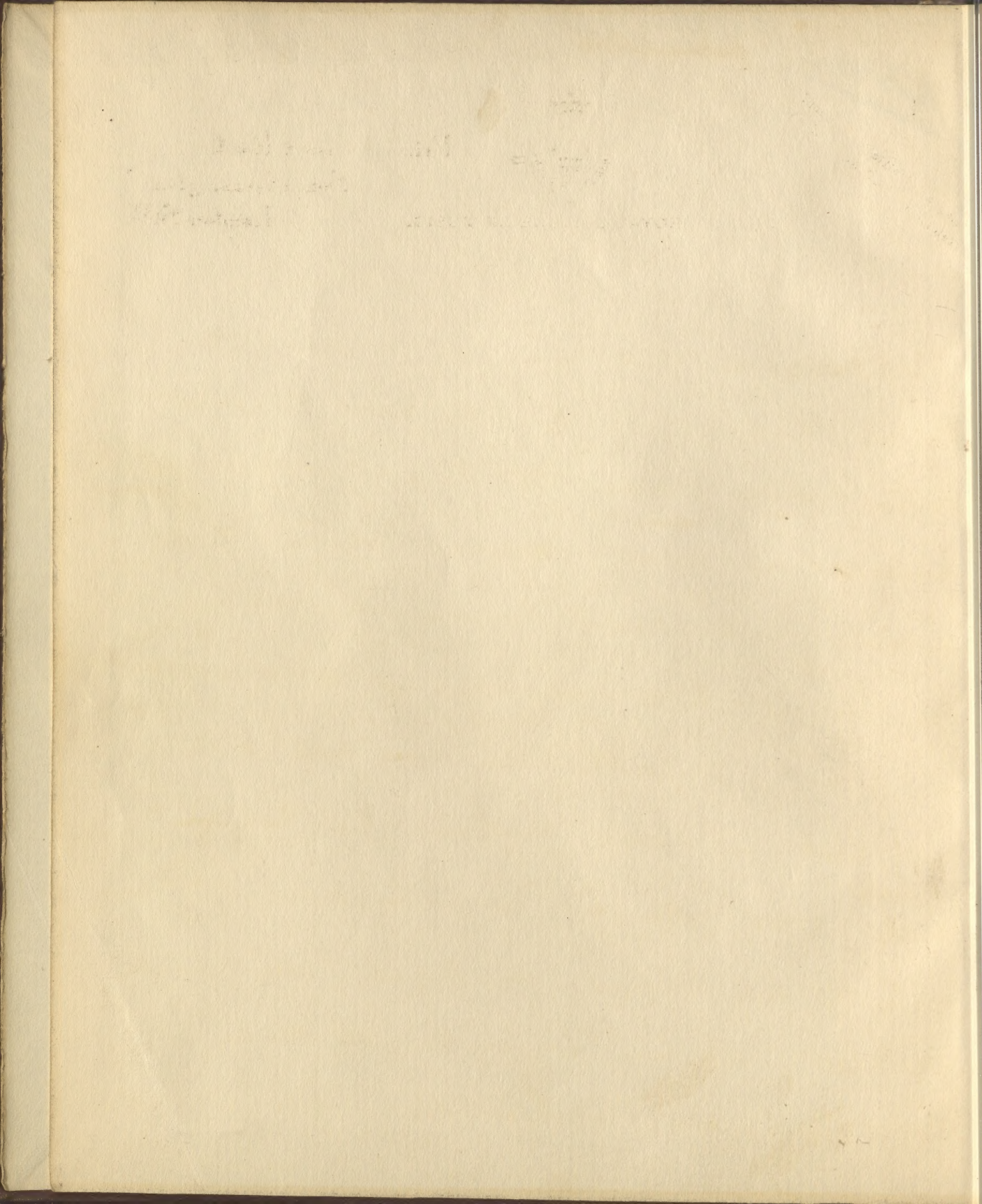
4332



273345

4332

4332



When Palestrina ~~and Lasso~~ and Lasso both died in 1594,
and Monteverdi in 1599, it seemed that at least as
far as Italy was concerned the utmost

(1)

Telegrams: "Initiative, London"
Telephone: "1160 Western"



ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

consequently possible had been done in the time of the pure
polyphonic Choral Music — after ^{of developments} ~~booby years~~ ^{As} in their hands had reached such
a subtle pitch of perfection, that human beings had to think of going "one better" with despair!
People who use their minds in connection with
It was a case where new departure seemed inevitable, and as usual they had to begin
Musical developments of the latter part of the sixteenth
or a much lower level than the standard of pure Choral Music — As a
century became conscious that though counterpoint was
another of parts the new ~~at~~ departure was mainly the effect of a new attitude
flourishing very vigorously people were beginning to become
of mind — any one who knows anything of 16th century music and thought can realize that
conscious of the effect of harmonies as harmonies
though counterpoint was still flourishing vigorously, people were beginning to become conscious of the effect
The Musical public was beginning to be interested
in harmonies as harmonies; and the Musical public was also beginning to be interested
in forms of composition which were more simple
and direct and more rhythmic than the ~~pure~~ ^{pastoral}
and elaborate
Choral works written for use in the services of the Church —
Such as the early Madrigals and Canzonets, and Villanellas
and Ballets, and even some instrumental Music such
as lute Music and Music for Viols. And the Musical



British Museum
South Kensington
London W.8

ROYAL COLLEGE OF MUSIC

Manuscript No. 100
Deposited for Library

The Renaissance

an expression
of the expansion
of the human
mind towards
Secularity.

(Fine art generally began
with expressing religious emotions.
and on aspect of expansion is
that it is always becoming more
a more comprehension of secular
emotions — i.e.: more and
more ~~diverted~~ ready to accept
and express the expression of
things are diverted to the
elaboration of decorative
naked facts
of human
temperament.

Rhythm.

Telegrams: "Initiative, London".
Telephone: "1160 Western".



ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

(2)

^{of the day}
tendencies all fitted in most beautifully with tendencies
outside Music. The phase of human development known
as the Renaissance had been in full swing for a good while
by the end of the 16th century, and the ultimate central
idea of the Renaissance was Secularity - I then
words a sphere of spiritual activity outside the boundaries
of the ecclesiastical religion. ~~For~~ ⁱⁿ the time we are speaking
of the methods of art ~~was~~ in secular Music were
founded on the methods which had been evolved for
Church Music; and the secular style had ~~not~~ scarcely
begun to be separately defined. Composers of the earlier
simple kind of Madrigals probably adopted a more rhythmic
style in their secular works unconsciously - Instinct impelled
them thereto. They did not realize that rhythm was of
all things that which marked the difference between secular



RECEIVED
MAY 19 1900
ROYAL COLLEGE OF MUSIC

Rhythm
came in
unconsciously

Telegrams: "Initiative, London."
Telephone: "1160 Western".



ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

(3)

and Sacred Music. The great change in art are very rarely theoretical. ~~but~~ Instinct leads the way; and in this instance it led composers to make their secular compositions much more choral, which was the only way to get a rhythmic lift into them. For the introduction of Counterpoint disturbance rhythmic effect. But ~~the effect was~~ it is strange to deem that they were as yet half-hearted in the use of rhythm even in their secular compositions and in the earliest secular compositions & of any dimension rhythm is rather conspicuously in abeyance for reasons which it might surprise you to consider just now - and composers were more impelled to address themselves to the other aspect of the matter, that of using simple harmonies as the ground work of their compositions - as accompaniment mainly to solo voices. - And this became the first



ROYAL COLLEGE OF MUSIC

In counterpoint
all parts are treated
as of equal value -
In harmonic music
the principal of subordinate
factors was admitted -
and then 2 degrees the
classification of degrees
of subordination
was ~~of~~ to zero

Telegram: "Initiative, London."
Telephone: "1160 Western."



ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

(4)

feature which strongly marked the difference between sacred
and secular Music — And the way in which it came
about in the west.

One of the things which inspired the Renaissance was the
revived interest in the ancient literature of the Greeks. Times
were getting ripe for it, and it was facilitated by the number
of Greeks and Greek scholars who were driven to migrate
into Italy by the troubles in the Byzantine Empire produced
by the restoration & prepotency of the Mahomedans — which
ended in the capture of Byzantium by Mahomet II in
1453. A new world of intellectual delight seems to open
to those who became able to read the dramas & poetry of the
ancient Greeks. Something splendid and inspiring came
outside the sphere of the Church. Music was slower in
coming into touch with it than the painting art & sculpture.

Salvi born about 1533 in Florence. date M.A.
wrote the *Discorso della musica antica e della moderna* 1581. died 1600?
Peri - date unknown. Called "il Zazzerino" because of the length of his hair -
Maestro at the court of the Medici at Florence & afterwards at Ferrara -
Cassini was born about 1550 in Rome - from which birthplace
he is sometimes known as Giulio Romano. Played the lute & sang.

Carafieri b. in Rome when not known. He is said to
have died in Florence in 1599. Inspector General of Arts at Florence -
Next to nothing known of him. Not even whether he was
one of the Bardi company.

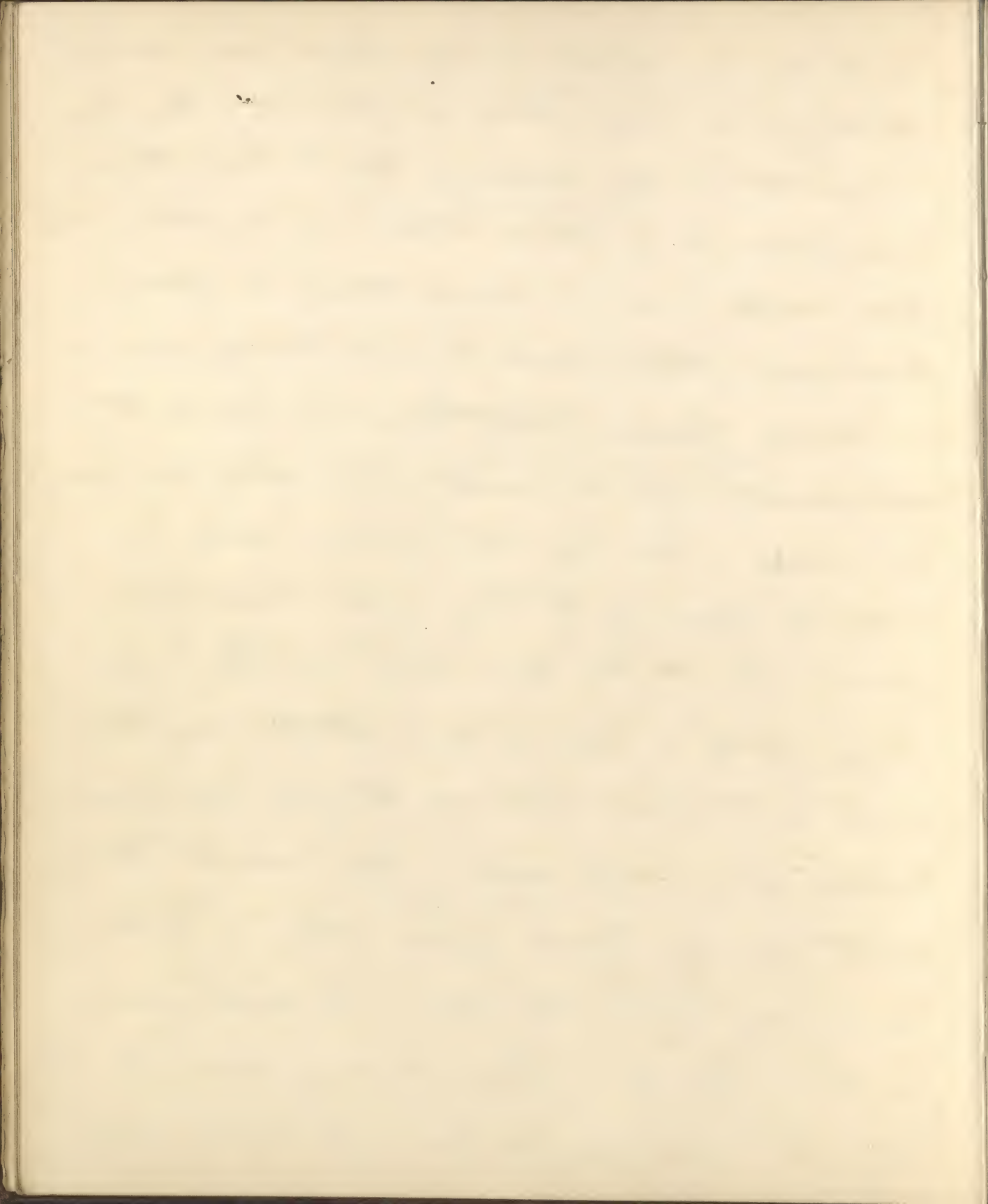
But in the course of the sixteenth century cultivated men began to speculate on the possibilities of mixing something like the Greek drama, which they knew to have been accompanied ~~with~~ music. We hear vague rumours of such experiments as early as 1569, but have no definite particulars of what they were like - beyond the fact that Claudio Monteverdi the famous Organist of Venice was one of the composers.

The matter came to a head in Florence when a group of men who met frequently in the house of a certain Giovanni Bardi, Count of Veniss, eagerly discussed the possibilities of a new kind of secular music. The most noteworthy of these were Vincenzo Galilei father of the famous physicist and philosopher, the poet Rinuccini, Giulio Cassini a lawyer and Giuseppe Peri and ^{Emilio} Cavaliere Monteverdi who were ardent musicians. They saw that the polyphonic style was quite unsuited to the theatre, and speculating arrived at the conclusion that the problem might be solved by imitating the declamatory inflection



of the voice by definite musical intervals, and supporting (6)
the singing by simple chords on instruments. They thought
at first that it was unnecessary to give the music itself any
special interest, as it seemed to them as if the interest of the
poem recited would be sufficient to carry the attention of
the auditors without special traits of musical expression.

A Florentine Giovanni Battista Doni who lived in the
next generation gives an account of these meetings which appears
to be credible. He says these gentlemen aimed at
reviving the manner of the music of the ancient Greeks
(of which by the way they knew nothing) and that Vincenzo
Galilei already a man of mark attempted new things
assisted by the Count and was the first who composed
melodies for a single voice, having modelled that
rather tame of Count Ugolino written by Dante
which he sang himself very sweetly to the accompaniment of
the lute. This essay certainly pleased very much in general
though there were some individuals who laughed at the



attempt. Notwithstanding which he set in the same style parts of the Lamentations of Jeremiah which were performed in a devout assembly. This reference to an accompaniment by Viols is curious as Galilei was a lute player and wrote a good deal of music for the lute; and as has been before said the limitations of the Lute evidently had exercised considerable influence at this time in making men project their minds in the direction of chords as chords, a distinguished from counterpoint. Possibly Doni was mistaken in this particular. The experiments of this kind went by the name of monodies, meaning works for a single voice, equivalent ~~to~~^{to} monologues in literature - and from this name the kind of music was often described as in the monodie style. Of the date of the earliest examples we have no certainty. Peri (a most important member of the group) said in the preface to his important little work which we shall come to presently that Cavallini was the first to devise recitative in works called 'La Desperatione di Fileno' and

Safra

Venhi . circa 1550 = 1605 .
Modena

Amplissima

(8)

'Il Satiro' which he produced in 1590. Cavaliere
was evidently one of the strongest and ablest members of the
group, and besides the Pastorate he produced a work
called 'Il pino della creta' in 1595. ~~He~~
Cavaliere also made an early contribution to this type of music in his *Comitato di Maffio* with the *Capriccio* in 1590.
Pierluigi came forward with the first drama which was attempted
and Cavaliere is said to have collaborated in it:
which was called *Dafne* the poem of which was written by
Rinuccini - Unfortunately all trace of the music has been
lost so we cannot form any idea of its exacting influence.

Meanwhile we must just put a record of a very funny
experiment made by one of the most proficient of the
composers in the Contrapuntal Choral style, Orazio Vecchi,
to solve the problem of more orthodox music. This
was the *Commedia armonica* or harmonized comedy
called Amphiparnasso, which was actually performed
in Mantua in 1594. In this we find no solo
voice declamation with accompaniment, but merely
music for voices in parts written in the fresh
Madrigal style, ~~and~~ the numbers of which were evidently



sung by a choir behind the scenes or in the wings
while the ~~the~~ dialogue ^{and action} was ~~acted~~ proceeding on the stage.

It certainly is a very amusing experiment but it does not
justify our expending time on it now. An account of it
can be found in Vol III of the Oxford Musical History.

The really important works which marked the beginning
of Modern Opera and Oratorio came out in the
convenient year 1600; And of these we may take
the Opera first. This is the Euridice of Jacopo
Peri which was produced ^{to} ~~the~~ ^{for} the festivities in
honor of the marriage of Henry IV of France with
Maria de' Medici in Florence. It has fortunately
been preserved so we can judge for ourselves its artistic

qualities and its place in the story; And it is deeply interesting to
contemplate the tiny volume & to think that we can trace the process of development from such
The title of Opera was then unknown and it is described
as a 'dramma per Musica'; ^{the poem was written} ~~and it is~~ ^{deeply interesting}
by Rinuccini; and is well devised to sustain the interest of the

Call attention to the way
these things illustrate the
invariable process of evolution.
Beginning with vague & indefinite
and proceeding to the definite.

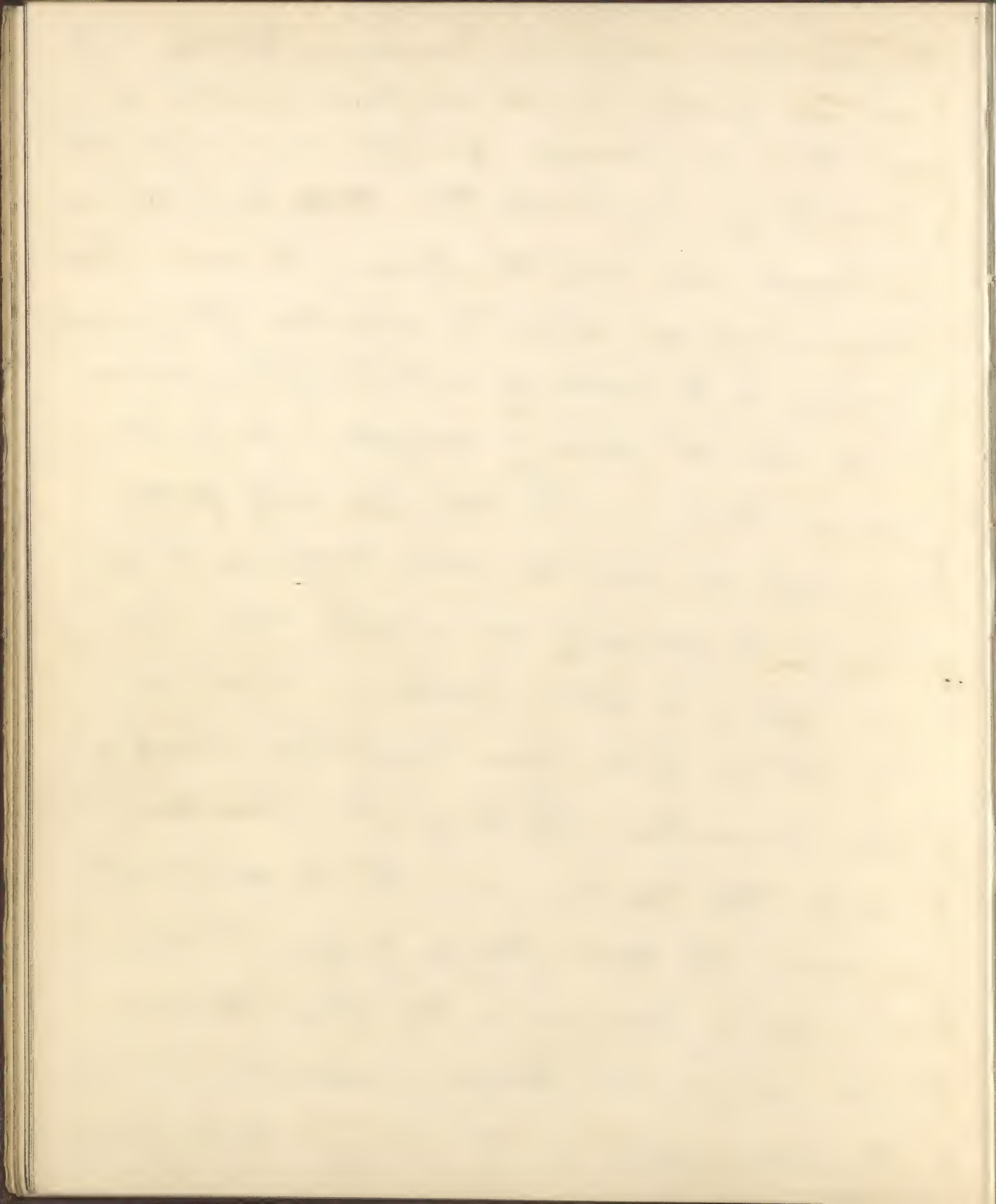
First scene

↑ I that heard deep sighs and complaints
with my countenance as cast
at one time with grief at another with threats
made in the angle theatre the faces of the
people to turn pale with pity.

Audience - And this indeed was very essential - for, as has
 been before showed the idea of the composers was so far very
 modest and they thought the drama required no more than ~~to be~~
~~lost~~ just in musical terms of the simplest kind to maintain the
interest - and the work as set by Peri consists of little
 more than vague recitation ^{with figured bass as accompaniment} through which, with a very rare
 occasional attempt at musical expression, & equally rare
 little salient points of ballet and Chorus. There is of course
 as the instrumental elements of the work are of the slenderest.
 no Overture, ~~and things were undramatic of~~. But ~~the place~~
~~of it~~ all the same the instinct to give a definite beginning.
 & the work was too strong to allow the Dialogue to start away
 as it were from nothing, so the performance begins by the
 impersonation of Tragedy. (Tragedian) ~~conforming~~ forward
 and singing a Prologue, announcing the purpose and
 meaning of the work. This is indeed the purpose
 of modern Opera, with all its dignities and simplicity,
 and it has sufficient dignity to ~~do~~ justify its position. It
 consists of a series of verses which are ^{given} ~~repeated~~ to the



to the same music, though it is to be observed that there
is no lyric quality in it and no decisive definiteness in
form. But it has a charmingly vague effect and is unified rather
by mood than form - for indeed that is ~~spendidly~~ specially sophisticated
by a progression which betrays the influence of the modes! Otherwise
the harmonic successions indicate the growing sense of the organization
of harmony in the direction of ~~the~~ the key system, which was
due to solve the problem of organization in the new sphere
of secular music. The action begins directly after the
Prologue with some pretty talk between the shepherd friend
of Ophelia, the principal of whom is called Myrsis. Then
Emilia comes in & talks in recitative, & she in turn
retires with her friend before leaving Ophelia to carry on
practical conversation with his friends. Then there is
a useful little Epilogue, one of the only ~~parts~~ parts in the
work devised with decisive musical purpose. The shepherd
Myrsis comes in playing a ~~a~~ triple flute alternating
the flute passages with passages of recitative - which makes
a very salient feature from the musical point of view.



12
After Thyestes has done come in Daphne with the tragic
news that Euridice has been bitten by a snake and is
dead. Orpheus determines to descend into the lower regions
to persuade the gods of Hades through the power of his music
to let him have her back again; and with a short Chorus
the first part of the play ends. The next scene is in
the upper regions where Orpheus is seeking the soul of his
beloved Euridice. He interviews various gods & Demigods
and goddesses and persuades Pluto to allow him to take
Euridice back to life and the upper world. And the final
~~the final~~ ^{act} scene is in the old scene again among the shepherd's
and nymphs & friends, and the work ends with funeral
congratulations, and a short dance & Chorus of Nymphs &
Swains. The chief point ^{for us} to notice in the music is
the very small proportion of musical effect and musical
expression. The greater part of the work is set at the same
level, whether the shepherds are carrying on vague dialogue
or Daphne bringing the tragic news. People with alert
minds can feel that there is ~~intense~~ decided expression

The band consisted of francescabello, Chitanone, dua grande,
luto pino -

A word ought to be said about the use of Figured Bass
in this work. It ~~had~~ must certainly have been one of the
first in which it was employed; and the figures have an extra
little interest in not being the same as we are accustomed to.
As Peris represents the actual positions of certain notes, as
~~in~~ 1 is what we should call suspended for the 2nd then
resolution, by using the figures 11 and 10.

A man named Viadana is usually credited with the invention of
the figured bass. But the work in which his claims were
published is 1602, two years after the production of Euridice.
There is the possibility of a complete comedy of errors indeed. Since the
work in which the attribution rests does not in the early edition contain
figures - And his name was not Viadana but rossi; and
he was not born at Viadana from which he gets his name but at Lodi. 71

(13)

intention in the passages in which Ophelia bewails her
loss and in the passage also in which he expresses his
joy at the recovery of his Suidice; but it is very subdued
and restrained. The dramatic significance of moment ~~is~~
not emphasized in any marked degree, and this is a source
minuteness to the effect of the whole - For the style being equally balanced
points which are less little emphasized ~~had~~ catch the attention.
We must remember that artistic methods ~~had~~ were almost
unknown. The effects of harmony & colour were unknown:
and even melodic expression was more or less tentative.
Cassini also set Suidice, but there is not much that need
be said about ~~his~~ his version. It is much on the same lines as
Peri's - and only suggests a little more attention to the art
of vocalization - which was not unusual inasmuch as Cassini
was himself a singer, and his daughter one of the first
lady singers of the modern dispensation. However Cassini
wrote ~~the~~ ^{very important} ~~book~~ in another capacity - For he wrote
a book on the new kind of Music which was
being attempted by these enthusiasts and published it

Bambicini Adriano - 6. Bologna abt 1567 pupil of Giammi.

d. 1634 at Bologna. 2 marks. coins marked Maximilian -

But answer to the tendencies of the age - Under Comedies

with music "Pezzi senza", published in Venice in 1598.

Other works of same kind, 1848
 said to be a copy of little comic opera
 Padua 1848 - "L'Alibi" same " 1848

1603. La Banca di Venezia a ~~Padova~~ ^{Padova} 1605. "La fide jannulla" 1628.

The date of Fayliani's birth appears not to be known

He was maestro at the Church of San Lorenzo at Florence - 1642

M.S. 10940

ROYAL COLLEGE OF MUSIC.

South Kensington,

Prince Consort Road,



that city in 1642.

Note the price of Minia allotted to Amore at the end of "Chi da' l'ac-
ci" ^{with flourish}
d'Amor vive disce" which is quite definite in form - Having repeated a sort of coda-
- but in that indefinite with flourish

2. Telephone: "1160 Western."
Telegrams: "Initiative, London."

under the name of "d'Amore Musica" in 1602.

14

He then he discusses the new kind of monodic music in the recitative form, and gives some of the types of ornament which were considered suitable for ^{the} vocal music, and he also gives a few examples of settings of short poems, which are interesting as showing the elementary ideas of composition of those days in the matter of form. They naturally do not anticipate the developments in the direction of the Aria which came about in the latter part of the 17th Century, but they give a pleasant sense of organization of a vague kind and are among the earliest examples of the melodious Italian type which became even ~~more~~ extremely prominent in time went on.

The setting of Rinuccini's drama of Dafne by Marco da Fagiano should also be taken notice of. It was performed in Rome and published in Florence in 1608. It is just on the same ~~time~~ line as Peri's Caccini's setting of Euridice, with the like interminable passages of declamation in recitation, a few choruses -

Side issues should just be mentioned: for the progress of Musical development was at this time illustrated by experiments which were quite independent of the special phase illustrated by the Bardi circle. Venice was always foremost in its aspirations after new artistic departures, & it was not blindfold at this time. One of the first notable composers who had any idea of real Organ Music was Andrea Gabrieli; ^{born about 1570 & 1586} & his imitations which were indeed rather crude, were effectively followed up by ~~Girolamo~~ his nephew Giovanni Gabrieli ^{1557 & 1612? or 1613} & by Claudio Monteverdi ⁽¹⁵³³⁻¹⁶⁰⁴⁾, who was the champion of the Sonata form of art - one of the first types of instrumental Music in which opportunities are afforded for the display of virtuosity. But Giovanni Gabrieli's Church Compositions are of equal importance, for they illustrate the new tendencies towards expression and the new features of instrumental accompaniments which are independent of the vocal parts.

London, S.W.

South Kensington,

Prince Consort Road,

ROYAL COLLEGE OF MUSIC.



in amount of Marin Marais. 15th century.

Telegram: "Initiative, London."
Telephone: "1160 Western."

It is rather singular that ~~the~~ such purposes which were inspired by the object of developing a new style of Secular Music should have been applied almost at once to Sacred Music - and it is also singular that the work in which it was attempted should stand out by itself. For the Sacred work known as "Il Rappresentazione di Anima e di Corpo" by Emilio Cavatine had no immediate successors of any mark, and there was no regular development which followed upon it like the rapid growth of the new form of Opera. For the reason it will be best to take consideration of it here as a sort of parenthesis - a kind of side issue of the artistic revolution. In the manner in which it departs from the traditional style of Church Music is quite as marked as the style of the Opera.

The idea of using Music to enhance the effect of plays founded upon biblical and ecclesiastical stories had been in ~~force~~ ^{force} some centuries before this time. Plays had been given in all countries - in France, Italy, Germany, and England; and were known ^{to us} as Mysteries. - Even as early as the eleventh century there are records of them

The night of

It was from the works being performed in the Oration
that the name of Oration is derived, though it
did not come into use for some time after the
period we are considering.

London, S.W.

South Kensington,

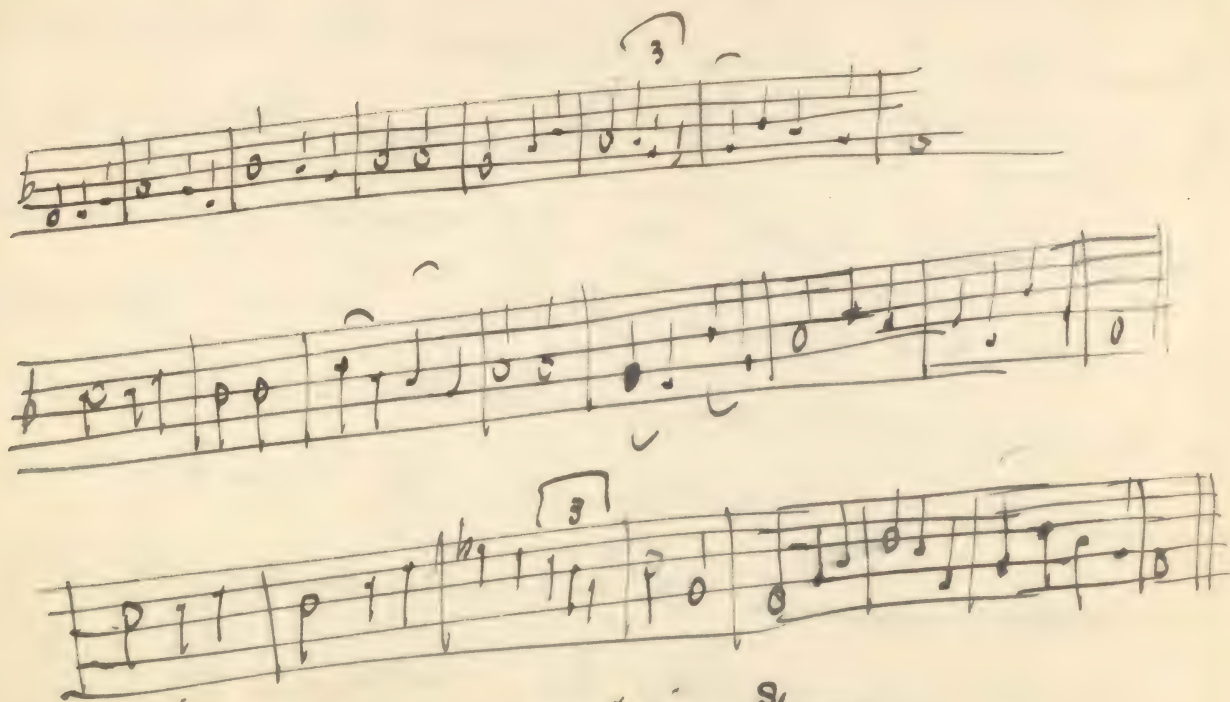
Prince Consort Road,

ROYAL COLLEGE OF MUSIC.



Telephone: "1160 Western"
Telegrams: "Initiative London"

These subjects were often similar to those of modern Oratorios -
Such as the Conversion of St Paul, 1440. Abraham & Isaac
(Florence 1449) Samson Act 2 Jan 1554, The Prodigal Son ¹⁵⁶⁵
The Annunciation of the Virgin ¹⁵⁵⁶.
In Germany there was the Mariae Klagen (the plaints of the virgin)
and in England Mysteries were highly appreciated. A sort of them
as remain to be examined the Maria comes in fragments
in the course of the dialogue - sometimes as a passage of solo
song, sometimes as a short chorus. The immediate antecedent
of ~~Catholic~~ ^{the first modern Oratorios} lay in the
experiments made by Philip Neri, Palatine friend to influence
uncultured & averagely ignorant people by the performance of the kind
reformed & above interpreted by Maria of a somewhat popular cast
When he built his Church of Sta Maria in Valicella in Rome he
attached to it a building called the Oratory, and in this he gave
sermons and performances ~~of~~ after the manner of Miracle plays,
in which he introduced hymns of a simple & rhythmic character
which could be easily apprehended & taken up by the people.
These hymns were known as "Laudi Spirituali". A



14th Century MS at Cantabrigia

Prince Consort Road,
South Kensington,
London, S.W.

ROYAL COLLEGE OF MUSIC.



Cavaliers! Orators not
Continuous like the Opera
but divided into a
vast number
of little movements

Telephone: "1160 Western."
Telegrams: "Initiative London."

Collection of them was made by Philip Kerr's friend Arimmanis.
(The hymn Alta Trinita beata is said to be an example of ~~them~~)

For some time the music introduced into ^{these} plays was confined to such hymns - but when the ~~speculation~~ ^{speculation} on the ^{similar} monodic music ~~took place~~ ^{was} ~~long~~ ^{first} in the manner above described it was quite natural that the new theories should be applied also for sacred plays. And so it happened that Cavallini's experiments came before the world in the

same year as Peri's Euridice. It is to be doubted that it was not a dramatic action with a regular ~~plot~~ ^{libretto} story like modern Quotations - but ^{of an allegory} more on the lines of Mysteries -

The name of it ^{as has before been mentioned} was The Representation of the Soul and Body, and the characters were ~~the~~ allegorical ones such as 'Soul', 'Body', 'Intellect', 'Conscience' (conscience) 'Life', 'Pleasure'.

It is unlike the Operas in one conspicuous point - for whereas ~~they~~ the long scenes in them are continuous recitative, the work consists of fully ninety little movements - such as passages of declamation and short choruses. The first thing in it and indeed the first passage in all these early works - the introductory solo for Bass with which it begins. The first

Andante brate
2 tempo 2 tempo 2 tempo w

rigno

Andante dannate
c. tre na

rigno

Contribution of the Orchestra.

Direction for performance.

gives the impression of being a Prologue - as after it there
comes a Sinfonia for instruments in two movements - which
gives an impression that Cavallini had already some feeling
for design - He also gives evidence of a sense of dramatic
effect, as he makes the Song of the blessed sing a chorus which
is all for high voices, and the Song of the damned sing
a little Chorus all for lower voices - There is one Chorus
which suggests the traditions of the "Laudi Spirituali" as it
is of quite a straightforward rhythmic hymn-like character.

Cavallini gave elaborate directions for performance which are
worth attending to. ^{They run as follows} The instruments of the accompaniment
were to be placed behind the scenes and were to consist of
a diva doppia, a Clavembale, a Chitarone and two
Flutes. When the curtain rises two youths who recite the
prologue are to appear on the stage, and when they have
done "Time comes on, and is to have the note he has to
begin upon given him by the instrumental performers behind
the scenes. The Chorus is to have a place allotted to them
on the stage, part sitting and part standing, in right



of the principal character, and when they sing they are 19
to rise and be in motion with proper gestures. - Pleasure,
one of the character, with two companions in three
instruments in their hands, a which they are to play when
they sing and perform the 'ritornels'. - (Instrumental choros).

It (Copo) at a certain point (the words "Se che homini
dona misa") may throw away some of his garments
and his gold collar and bracelets - etc.

The "World" and "Human life" are to be very richly and
richly dressed, and when they are divested of their trappings
to appear very poor and wretched, and at length
dead carcases. The Symphonies and ritornels may

be played by a great number of instruments; and if
a Violin should play the principal part it would have
a very good effect. The performance may be finished
off with or without a dance. If without the latter
Chorus is to be doubled in all its parts vocal and
instrumental. But if a dance is preferred a verse beginning



with the words "Christi altissimi e staltati" in the song (20)
accompanied sedately and reverently by a dance. Then shall
succed other four steps and figures of a solemn kind -
During the principal ritornels the four principal dancers
are to perform a ~~dance~~ ballet keeping with capers -
"Saltando con capriole" without singing. And then after
each stanza always varying the steps of the dance, and
the four principal dancers may sometimes use the falchard
sometimes the canary and sometimes the Cavante etc
which will do very well in the ritornels. The stanzas of
the ballet are to be sung and played by all the performers
within and without.

These directions give a very good idea of the nature of
the work, which evidently was meant to ^{employ} ~~use~~ all the
resources of stage effect so well as music to bring home
to the audience the religious ideas which were embodied
in the Oratorios. In that differing considerably from later ideas
of Oratorios. Cavahise appears to have died just about the

Montevideo

time when the work was first performed in Rome: (21)
and none else showed any capacity to follow up his
enterprise. There are records of saved works ~~with~~
with Minia having been produced, but they do not
appear to have made progress of any kind - and we have
to wait for nearly half a century before there is much
worthy chronicling in the line of saved monodic works.

Secular Minnal dramas on the other hand ~~were~~
very soon made astonishing & new departures under
the guidance of that surprising and venturesome genius
Claudio Monteverdi, who took quite a different view
of its possibilities from the earlier composers, and
endeavoured to introduce as much dramatic interest
and characterization into his works as the primitive
condition of the ~~the~~ Musical art allowed -
And the crudeness and childishness of many of his
Experiments serve as a remarkable object lesson in the

Monteverdi born at Cremona in 1567.
 Monteverdi was pupil of Marcantonio Ingegneri
 Kapellmeister Maestro di Cappella of the Cathedral of Cremona.
 Monteverdi described himself as his pupil in his publication
 of sets of Madrigals up to the year 1589.
 Monteverdi is also reported to have been a singer.
 He is spoken of in 1594 as "singer to his Highness".
 He was in the service of the Duke of Mantua in 1590
 and is spoken of as his "Maestro" in 1603.
 He married the young singer Claudia daughter of
 the Viola player Giacomo Cattaneo in 1595.

London, S.W.

South Kensington,

Prince Consort Road,

ROYAL COLLEGE OF MUSIC.



Telegrams: "Initiative London."
 Telephone: "1160 Western."

inevitable principle in which Artistic progress depends - 22
Monteverde was a man of mature age at the time that
the Monodic movement came into light view, for he was
born at Cremona in 1567. As to the date of the appearance

of Peri's Euridice & Cavallieri's Orfeo he would be 33.
He began his career as a composer in much the usual way - publishing Canzonette
~~the first ones he heard of being in the suggestion of~~
and Madrigals which rather startled the orthodox by their venturesome proportions
~~said that he was engaged in the service of the Duke of~~
and disorbs. It is reported that he was a first performer in the Viola - somewhere
~~known as a Violist; and as a player upon an~~
indeed he is said to have been the greatest thing; and in this capacity he was
~~with whom he would have had a different attitude~~
engaged in the service of the Duke of Mantua (a part of a of it) and became his
~~to work with from that of some other man connected~~
Maestro di Cappella at Mantua in 1602. The experience as a instrumental performer
~~with the four Choral parts~~ His compositions became by and
no doubt is responsible for the new aspects of his compositions; as he
~~in the usual way~~ took at ~~once~~ from a different standpoint from that of the old
~~reported~~ ~~have been~~ published by him was ~~Carlo Gesualdo~~
Choral composers. Even the Canzonette which he published in 1584
~~Choral compositions of the Madrigal type, Canzonette.~~
when he was 21 showed the first of his mind
~~for 3 voices, published in 1584. Some of these he showed~~
~~the last of his mind~~, for he often violated traditional republication
by writing passages which were not conformable to the custom
of Counterpoint. These tendencies were even more conspicuous
in the some of his Madrigals which were published in succession

Order

Telegrams: "Initiative, London";
Telephone: "1160 Western";



ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

(23)

lets in 1587, 1590, 1592 & 1603. In these he began to introduce discords such as our familiar Dominant 7th & 9th without preparation, which as everyone knows was quite alien to the style of Choral Counterpoint; and many other things he did which astonished the minds of the orthodox - and the usual controversies ensued - a man of the name of ~~Alonso~~ attacking his novel proceedings, & Monteverde replying, and other people joining in the fray, just as has happened numberless times in the history of Music.

Monteverde ~~was appointed Maestro di Cappella to the Duke of Mantua in 1602~~ ^{obtained his first great} ~~in 1602~~

appointing to him an office in connection with the stage - in 1607 when the Duke's son was married; and the performance of an Opera came in suitably for the occasion; and he produced his Opera 'Orfeo'.

Before considering the ways in which this important work illustrated the progress of Music it will perhaps be best to summarize Monteverde's career and the circumstances of the time which affected it.

The next year after he had surprised the world with Orfeo he produced Arianna (Ariadne) the libretto of which

Appointed Maestro
at St Mark's in Venice.

Il Roscio fiato is that which
was produced in 1629 in spoken
of as a Cantata - Now
written for a birthday festival
of the son of one Vito Mossini

with other songs

London, S.W.

South Kensington,

Prince Consort Road,

ROYAL COLLEGE OF MUSIC.



Telegrams: "Initiative, London";
Telephone: "1160 Western";

was written by himself. Of the only one little fragment
remains, but that indeed is a very important fragment as we
shall presently see. The opportunities for producing Operas were
in those days mainly limited to the marriage or other social
events in the house of grandees, and no further opportunity
was afforded to Monteverde for some time. In 1613 he was
appointed Maestro di Capella at St Mark in Venice, then
after a time another chance offered and he wrote
an interesting work called the Combat of Tancredi
and Clorinda for performance in the house of one of
the Grandees of Venice, Senator Mocenigo in 1624.
Then there was a pause for a time and in 1630
he produced the "Proserpine rapita", for the occasion
of the same Senator Mocenigo's daughter's marriage.
This came about a very important event in the history
of Music which relieved composers of dependence on grand
people - The first public Opera house, that of San
Cassiano, was opened in Venice in 1637 ^{by Benedetto and Giovanni a Venetian} and it
was soon followed by others. In a few years indeed
there were no less than 11 theatres in Venice alone.

L. home.

The opening of public theatres
had a curious effect on orchestration
as they had established bands of
violins, & trumpets, & no composer
was dependent of the necessity to collecting
groups of all sort of heterogeneous instruments.

London, S.W.

South Kensington,

Prince Consort Road,

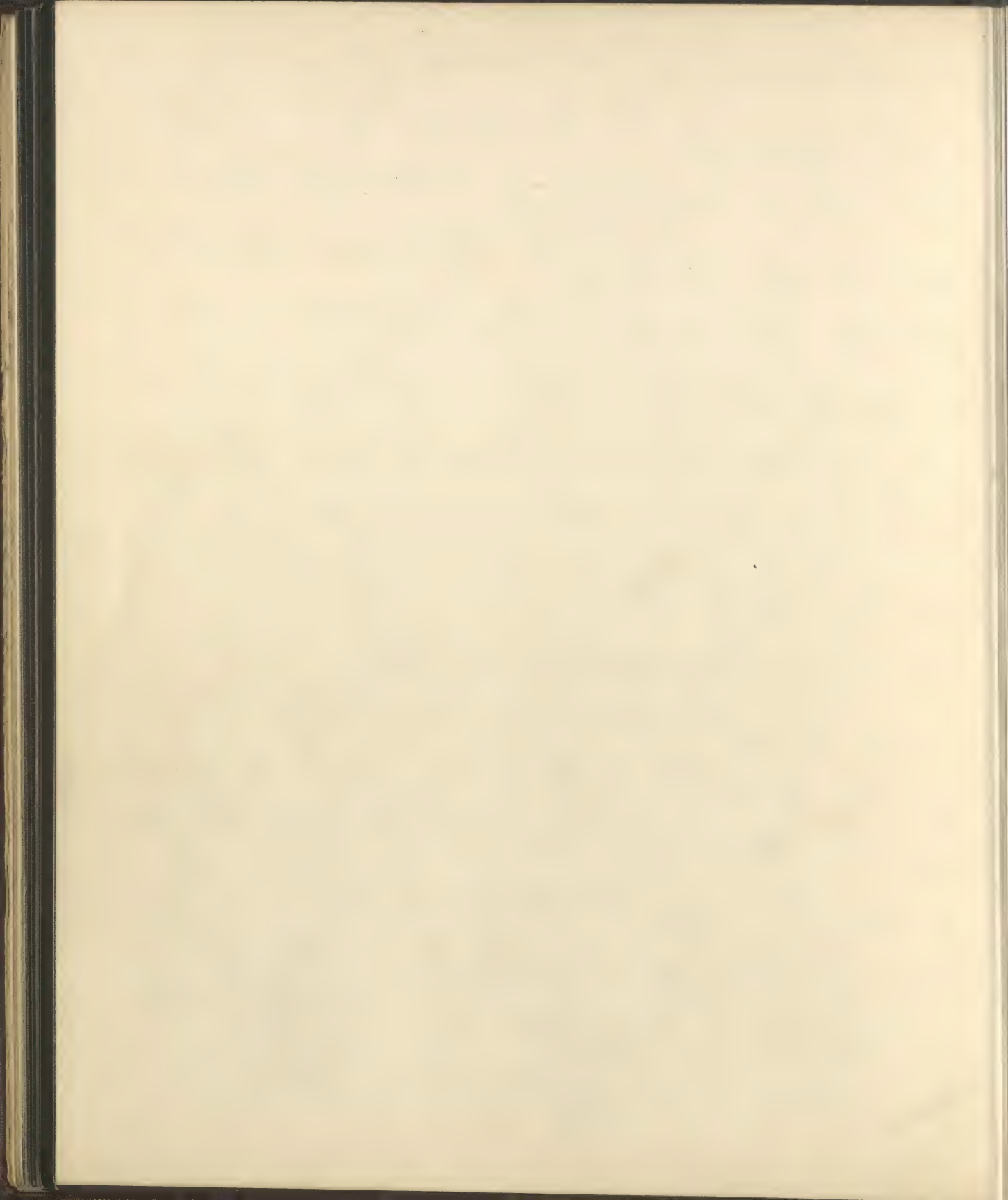
ROYAL COLLEGE OF MUSIC.



Telegrams: "Initiative, London";
Telephone: "1160 Western";

This of course enhanced his opportunities - He wrote a new
Opera l'Adone for the San Carriano theater in 1637,
and Adriano was revived at the theater of St Mark in 1641
And in the few last years of his life he was enabled to add
to his list the marriage of Alcides & Lavinia in 1641,
the return of Ulisses to his country - the same year, and
lastly the coronation of Poppa - 1642 and in the
following year 1643 he died and was buried in the
great church of the Scari.

His works are unfortunately very inaccessible. As I have said
only one fragment of Adriano has been preserved - Orfeo
fortunately is printed complete, and quite recently Ulisses
and "the coronation of Poppa" have also been printed from
the MS which had lain strangely unregarded in the
archives of Venice & Venice. Of these Orfeo is the
most interesting as it is much more fully carried out
and even has a score of lute for various instruments.



and it is moreover the Opera in which he gives his
historic impulse the finest result. His Orchestra was
probably composed of all the players he could get together in the
town and neighbourhood, and was of very strange constitution.
It consisted of 2 Trombones, ~~two~~ 2 Violini piccolini alla
Tromba, 10 Viols da brayaga, 3 da fagotto, 2 Double
Bass Viols, a double harp, 2 Clarinets, 2 Organi di legno,
1 Royal, 2 Cornets, the flautino alla veneziana seconda,
1 Clarinet, 3 Trumpets, and 4 Trombones & 1 harp. It must
have made an amazing kind of noise, and he experimented with
it with great enterprise. Among other things he made the
very first attempt as known of him to write an instrumental Introduction.
He called it a Tromba, and the effect he had in his mind
is quite clear. It is little more than a kind of fanfare
to signalize the beginning of the Opera, and in within all
on one chord. Moreover in the course of the work he showed
some sense of instrumental effect for he used instruments
in groups & divisions of the whole effect, & used them with
some sense of aptness to the situation. Sometimes he used
two horns & harp: chord and two flutes. Sometimes for Viols



27

Agony de l'yeux, double bars a vide de symphonie, all piano, and sometimes for 3 vols and Double bass; ~~and so on~~ another time for 5 vols, double bass, two harps. And 2 3 later, another 2 counts and no harps; and the vivacity of his mind is shown by the fact that he shows some real sense of instrumental style, & writes rapid passages which are quite well adapted to the off their capacities of effect.

The most remarkable part of the work is naturally the ~~the~~ vocal solos. Here Monteverdi shows the full vigour and decision of his dramatic intention. There are quite such as a scene for Orfeo at the beginning long solos ~~made down a considerable part~~ of the third act, and there is a grand duet at the end where Orfeo & Apollo ascend to heaven - which in its ruggedness seems to anticipate Purcell. ~~The music~~ Among the conspicuous features of these solos are the extraordinary ornamented passages, which Monteverdi uses for characteristic effects; & he introduces some forms of vocal ornament such as rapidly repeated notes, which we don't meet with in later music, & must be confessed to sound very funny to our ears. The whole work rings of intense

Min. Targum
Joh. - David
- Clavinda -

David and Clavinda ~~for~~

was called a

"dramatic interlude".

It is not tremulous
but rapidly
repeated notes.

(28)

dramatic intuition. Struggling to express itself with very limited resources in the matter of artistic method.

As I have said there is only one fragment left of the other opera 'Arianna' of the early part of Monteverde's career, but that has always been regarded as one of the most remarkable proofs of Monteverde's dramatic powers - It is the lament of the deserted Ariadne, who calls for death to end her sorrows. The old record of the time says that it brought tears to the eyes of all that heard it. And indeed as it is it is remarkably expressive.

Monteverde gave another proof of his dramatic powers in the *Combato di Tamor and Chlorinda*, which was written in Venice in 1627. In this case he is credited with using the tremolando effect for Violins for the first time. As the copies of the work as they remain show the passages which are merely of rapidly repeated notes, ~~for~~ but even that was a stroke of genius at the outset, and the success with which the actual tremolando effect has been used later, such has made it too common, does not diminish Monteverde's inventive enterprise. The idea in which it occurs is indeed

Villem and Min Smether -
Schon in 'the Rogge de Poppen'

(Leverman 94)

a very remarkable example of dramatic feeling, and very (29)
subtle in its insight.

Of Monteverde later works we know very little. From what
I have seen of them he appears to have turned down his
dramatic fervour a good deal, & to have addressed
himself to more practical purposes. - For it may
be said his management of his resources is more free
from anxiety, but ^{the works} ~~the~~ suffer in the matter of expression.
The tendency begins to show itself even here towards the complacently absolute "Mimi" of the Italian Opera type.
Monteverde tried his hand in other directions, such as

very strange and unadmirable madrigals, and Church
Music. - But his position is essentially that of the

first composer of Opera who addressed himself to the
attainment of dramatic effect. He completely outdistanced
all his contemporaries in that line & we need

not concern ourselves much with them. -

In this branch of Art Veneri seems to have been far the most
enterprising of the great Italian names. But many of these
were started public theatres, and work in the new style were
performed for instance in Rome ~~under~~ ^{where} the "Canto di Seditio"

Some of Monteverdi's devices seem to have
been derived from the practices of the Descanters

ROYAL COLLEGE OF MUSIC.
Prince Consort Road,
South Kensington,
London, S.W.



Telegrams: "Initiative, London."
Telephone: "1160 Western."

d'Adone of Padua appears to have led the way -
in 1611. The composer in question must have been of good age
when he indulged in this venture, as he was born somewhere about 1560
and had edited a collection of Canzonette in 1581, & was Organist
of one of the Churches in Rome in 1608. The Opera seems to me
the product of an honest and well-meaning professional of the old
school trying to keep up to date. It was performed in a hall in the
streets at the Carnival of 1611.

A composer who was thought much of at this time was Domènico
Mazzocchi whose works are rather innumerable. He trusted
his hand at sacred works as well as secular, and certain
Guarimonia of the 17th century were considered to be very
deeply ~~moving~~ affecting. There are a few of his secular
works which are curious - such as his Sonata called "la
Cantata d'Adone" which was printed in Venice in 1626. -
To judge of this Mazzocchi was one of the composers who
led the way towards the more sober style of temperance which
dominated Italian ^{Opera} Music before long & quite drove
out dramatic choral antiquity. It was rather notable

The strong influence of the Swiss made in Montevideo
around attention of Congress Dominica

Cavalli.

Prince Consort Road,
South Kensington,
London, S.W.
ROYAL COLLEGE OF MUSIC.



Telegrams: "Initiative, London."
Telephone: "1160 Western."

in Montevideo that he showed very little leaning in the
direction of simplicity. All his greatest qualities were elicited
by the impression which dramatic situations made upon his imagination.
Hence the Italian composer who came after him & had not that
impressionability towards ~~beauty~~ the human side of it soon tended
to look for more pleasant melodic stuff, & soon got submerged in it.
And he himself seems to have drifted a little in that direction in his
later works. - It was an easier way to please the thoughtless by public

However as we shall see the ~~det~~ deterioration, in the loss of hold
upon the higher objects did not come about at once but as
by degrees. Montevide seems to have inspired his pupil Cavalli
with something of his own fire - and for some time that
inspiration upheld the dramatic ideal very successfully. But
his story is a most suggestive one.

'The marriage of Antioch and Ptolemy'

must have been on a very grand scale
(including such personages as Pluto, Minos, Rhodanthe, Hyacinth, and
29 gods & goddesses, and nymphs &
Bacchantes & Nereids took part in it.

~~See back~~

Cavalli did not follow up the lead given by
Monteverde in producing apt instrumental effects.
He found they were over the heads of his audience;
and possibly also as regular public theatres
were established they had regular bands attached
to them which consisted mainly of strings; so
there would not be the chance of variety which
Monteverde had at his disposal when he wrote
Orfeo. Indeed Monteverde himself dropped
into more mechanical ways, in his later works.
Cavalli also shows the limitation of strings.

Prince Consort Road,
South Kensington,
London, S.W.

ROYAL COLLEGE OF MUSIC.



Telephone: "Initiative, London."
"1160 Western."

He began his career as a composer for the theatre with (32)
"Le Nozze di ^{e di Pelio} Teti" ~~which was produced on a grand scale~~
~~and soon established his position~~
as the ~~Thais of San Lazzaro~~ in 1639.
as the ~~greatest~~ ~~of his time~~ ~~composer~~ of his time. Even in this work

Cavalli shows a considerable instinct for dramatic characterization.
It begins with a Sinfonia which goes by the promising title of
"Cantata infernale", which he endeavours to support by some simple
but apt devices - The work also shows progress in the matter

of organization and the growing development of artistic methods.
There are separate numbers which have some suggestion of definite
form, & many passages of recitative which have the qualities
of free melody - The most striking of his works which is
accessible is 'Jaso', which was produced at the Teatro
San Lazzaro in Venice in 1649. Here he had many

highly impressive situations at his disposal. The story
turns upon really upon that fearful type of savage female
humanity - 'Medea' - Her pleasant history may be summarized.
She was the daughter of Aetes King of Colchis, and fell in love
with Jaso when he came there with his fellow Argonauts in search
of the Golden Fleece. She fled with him after he had secured
the object of his voyage, taking her father with her. When he father
persecuted them she chopped up her father & threw the

towards definite form and definite
 melodic phrases - Though his phrases still
 lean for the most part in the direction of
 appropriate ^{dom in the form} expression ~~rather than that of~~
 general agreeable melody such as is found
 in the composers after his time.

Miss Davidson
 tells from Lason -

London, S.W.

South Kensington,

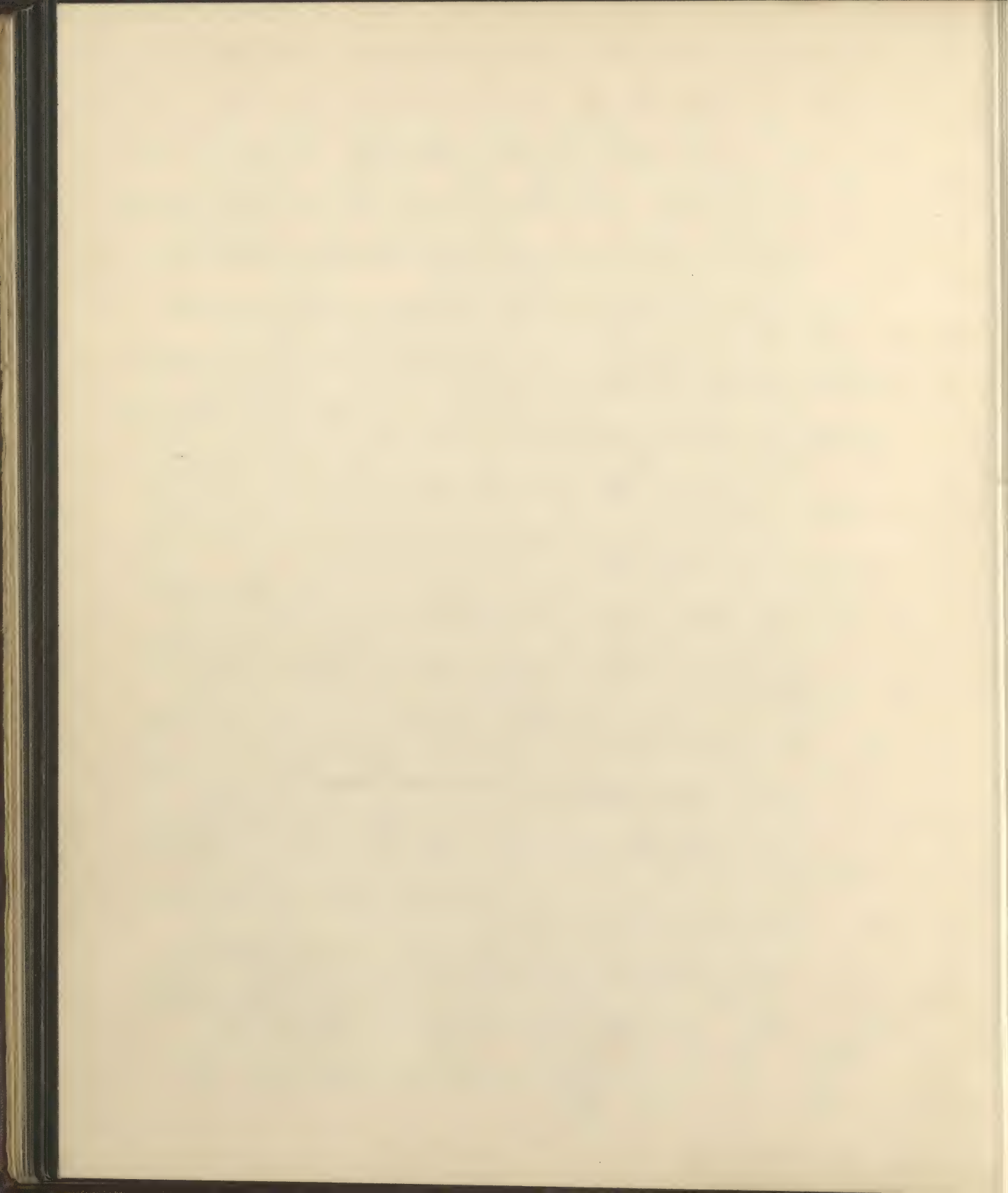
Prince Consort Road,

ROYAL COLLEGE OF MUSIC.



Telegrams: "Initiative, London."
 Telephone: "1160 Western."

under the pursuit. She persuaded the daughter of Pelias to chop
 up her father and boil him ~~in~~ in order to restore his youth. And
 when Jason fell in love with Creusa she killed her own children
 in order to punish him, & killed Jason with a poisoned garment,
 and then escaped to Athens in a chariot drawn by winged dragons.
 This afforded sufficient blood-curdling episodes for any composer,
 and Cavalli availed himself of them to the best of his opportunities.
 The most striking passage in the work is the incubation scene
 of Medea in which with quite simple means the composer
 really achieves a suggestion of the gruesome.
 Cavalli's renown became so great that he was ~~so~~ invited
 to Paris in 1660 when Louis XIV married Marie Thérèse
 of Medici, & ~~supervised~~ supervised Opera performances in honour of
 the occasion. He then produced his Opera Les Xénoes in the
 Grand faulx of the Louvre - And this brings us at once
 into touch with idiosyncrasy of national taste. The work
 seems to have been a little too uncompromisingly dramatic for
 French taste. They wanted something rather more definite in
 detail, and they wanted something of the nature of ballet!
 To the department of the Operatic frankly Italian composer



had as yet paid comparatively little attention - and it is a notable fact that Italian composers have always more comparatively little aptitude for the dance elements in music - than special inclination being for vocal melody. As we shall see when we come to discuss double the Greek interpreted the theatrical embodiment of drama with music in terms which made dancing a very prominent part of the drama; a revival the tension of dramatic subjects with frequent ballets & dance tunes. It seems likely that Cavalli did not find himself quite competent to supply this feature of Opera - and I think Lelli's connection with the introduction of Italian Opera into France mainly consisted of writing ballet scenes to be introduced into Cavalli's works. Cavalli himself somewhat revised his scheme when he came to Paris a second time in 1662 and produced his 'Ercole Amante'. In this we find a decisive progress in the direction of pompousness & definition of form. Indeed we actually come across the complete Aria form - which is the more interesting as till comparatively recent times the old tradition ~~form~~ has come on that Alessandro Scarlatti invented the Aria form - as a matter of fact people don't invent

The eye is presented in a
most concentrated shape in
the famous Lacustrine mormon.

Mr. Davidson
John 'Mormonath'
from 'Enoch master'.

35

such things at all. Possibly several composers had more
or less hit upon the simple principle of the organization of an
aria before Cavalli. For it only represents the primitive principle
of a beginning and ending which correspond with a contrasting
portion in the middle - Of this we have a very charming &
timely and well laid out example in the Aria "Mormonte
& Juncicelli". "Erede Amante" represents Cavalli's theatrical
methods at their best. Chorus, Duet, two, instrumental episodes
well disposed for variety, and a great deal of genuine interest
for artistic design in the movement themselves. He thus
gave an impulse to the development of the French type of
Opera, which was very decisively broken up into several distinct
movements & sections, as we shall see in due time - & he
established the connecting tradition between Monteverdi & the
French Opera, which apart from the prominence of ballet still
endeavored to maintain dramatic significance in the parts
which essentially represented human situations. Lulli first
learned such things by being associated with Cavalli in his
productions of Italian Operas at the French Court, & maintained
them in the strangely mixed type which became after his time

(26)

the accepted model of French serious Opera -
Cavalli died in 1676, having produced over 40 Operas in the
25 years of his career and established himself as the representative
composer ~~and~~ of his time, & the maintainer of the tradition of Monteverdi.
But by the time he died there were a good many other composers
in the field and the aspect of things was changing in many
quarters. One of the most prominent of his rivals was Marc'Antonio
Cesti, who was about twenty years his junior - Having been
born about 1620. He was an ecclesiastic and no doubt
had serious views about music - but this did not prevent
his becoming one of the foremost Opera composers of his day -
The difficulty of putting out historical ~~lengthy~~ surveys and keeping
the various lines distinct ^{is illustrated in this case}. For Cesti is reported to have been
a pupil of the famous Roman Composer Giacomo Carissimi
of whom he gave I can say nothing as he was not
an Opera composer at all, but one of the foremost heroes
of the story of Oratorios, in which capacity we should presently
consider him. - And Carissimi was also the first composer
of much to be successful in the form of the "Cantata
a voce sola", which was extremely popular in the latter

ROYAL COLLEGE OF MUSIC.
 Prince Consort Road,
 South Kensington,
 London, S.W.



Telegram: "Initiative, London."
 Telephone: "1160 Western."

part of the century under consideration. He still undoubtedly
the features of melodious movements for his voice played
a conspicuous part. This department of Cassini's work
no doubt influenced Cesti considerably, and his works are ^{are} ~~and~~ specially
significant as bringing that aspect of the Musical drama into
prominence. Cesti had a very tolerable instinct for singing
melody of the Italian type, and there are many charmingly
impassioned passages in his works. And as far as the
dramatic significance of opera. Since Opera Andersonian
is they seem at & prefer pretty tunes, & operable trying
to dramatic appropriateness. Cesti's career began with
L'Orontes in 1649. and ^{among} the most important of his other
works was La Don - 1663. Musically the most
important of his works seems to be "Il Rinaldo d'Oro", which
was written for some royal wedding festivities in Vienna
and ~~per~~ sumptuously performed there in 1667 or 1668.
In this we find traces of considerable Musicianship -
Chorus, & instrumental movements. The movements
in my definite forms and occasional ~~dramatic~~
attempt at dramatic suggestion. Cesti's powers did not

Telegrams: "Initiative, London."
Telephone: "1160 Western."



ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

lie very much in the dramatic direction, but rather in
Musicianship and that kind of sense of knowing what to do
to make his work acceptable to general audiences. And
this is a phase which becomes of very great importance in
the development of Italian Opera proper. For composers
instinctively found that Organization is an essential element of
Art and came up attending to dramatic propriety & expression
while trying to solve the problems of design - which as every one
knows resulted in the dreary ~~formal~~ prominence of the
aria form in the Operas of the latter part of the 17th
Century & the early years of the 18th, and served as the
means whereby ~~formal~~ ^{popular} singer dominated the ~~scene~~ scheme
of Opera for some generations, and reduced it from
being a thing of human dramatic meaning to an artificial
entertainment - and thereby made even with a full
of ~~attract~~ attractive Melodrama as Handel's Opera impossible
to our modern instincts of appropriateness. There were
a good many Composers besides Cesti who illustrated
the tendency towards organization. Look for instance
in the two Rossis, - Michelangelo & Luigi.

Telegrams: "Initiative, London."
Telephone: "1160 Western."



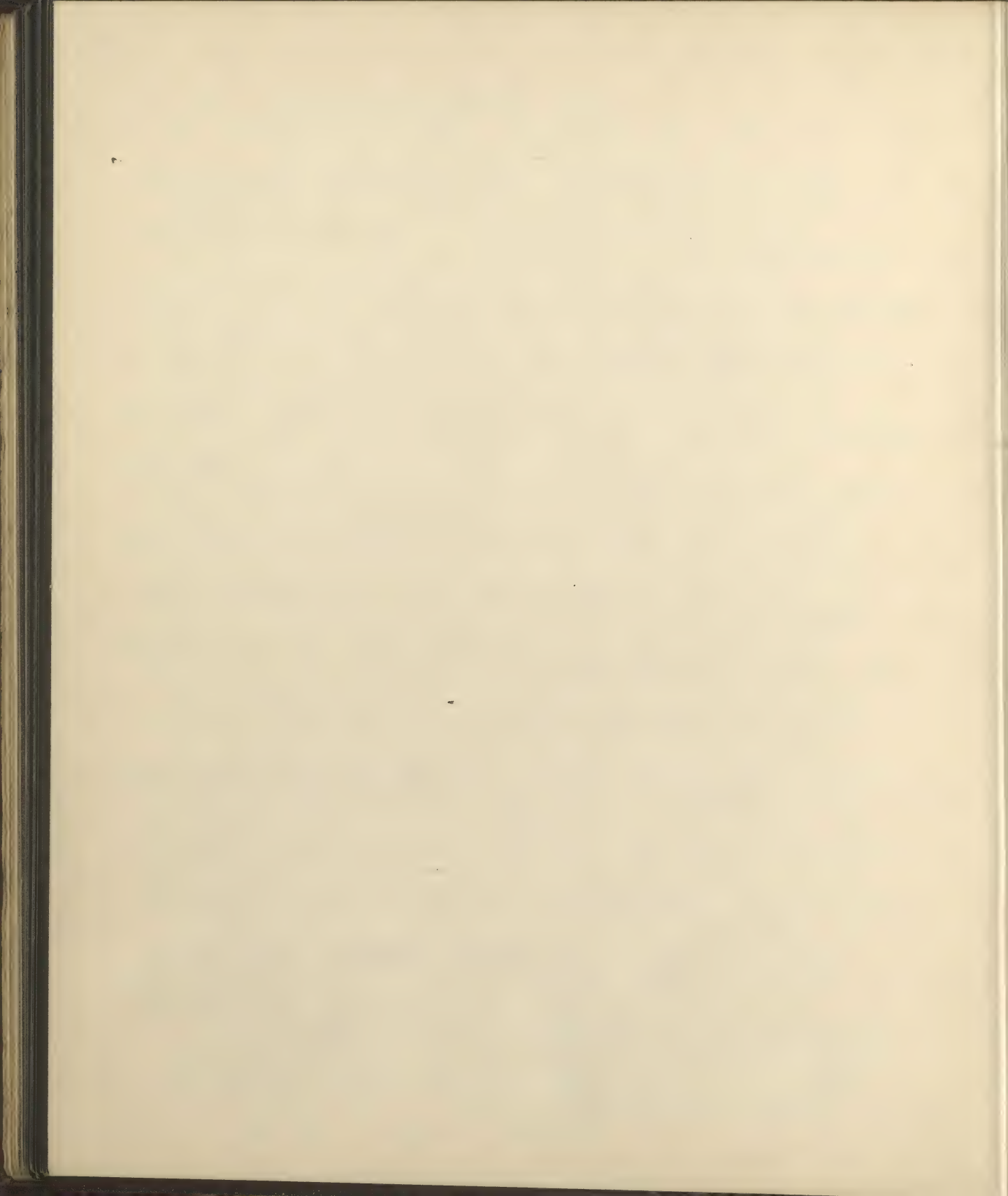
ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

Michelangelo was born in the early years of the 15th century, probably in Rome, & was a pupil of the famous Organist Franchaldi.

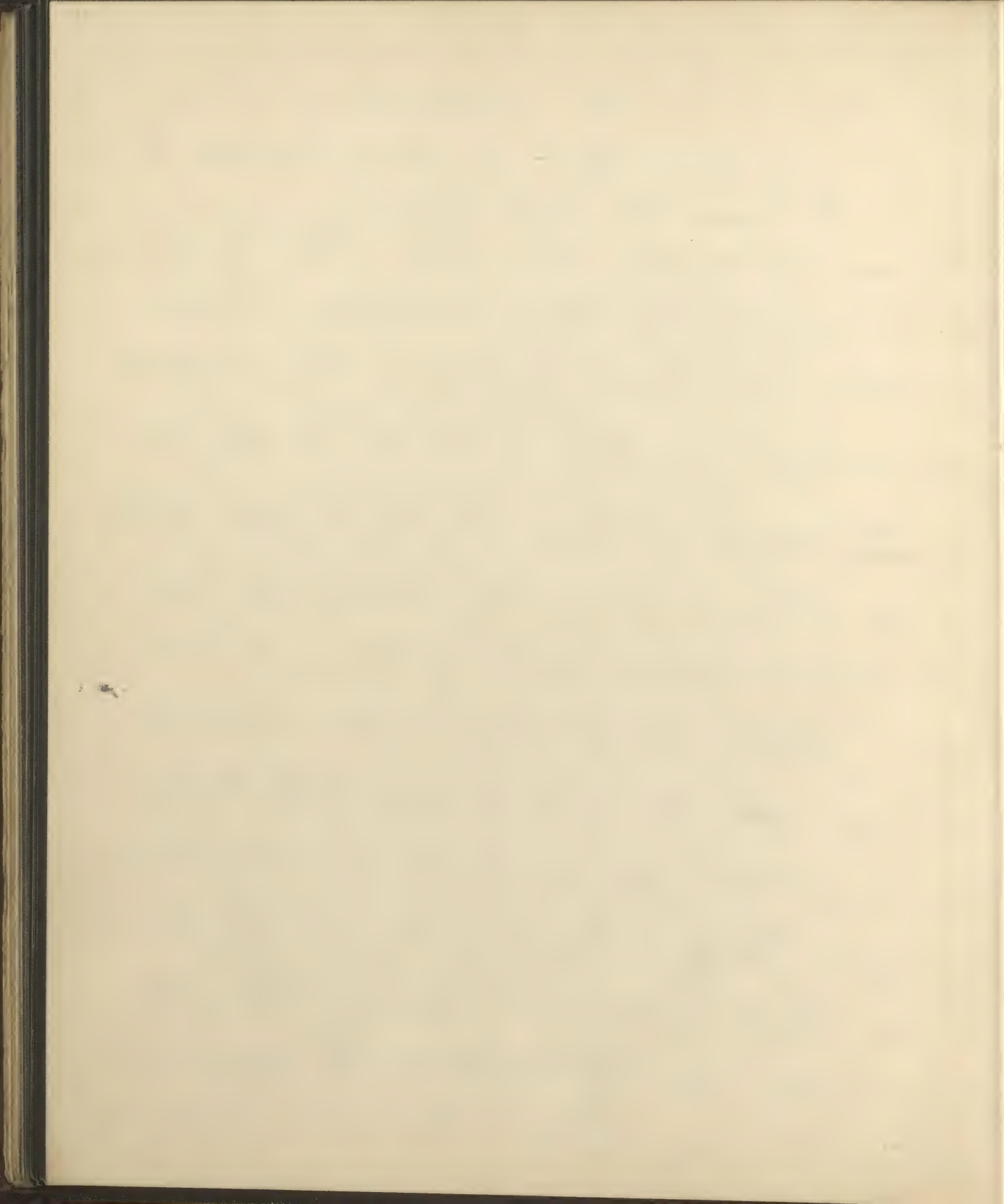
His *Opera Esmira sul Jordano* was performed in Rome in 1615 or 1637 and published in the latter year. It illustrates the progress of Mannerism among the Operatic composers, as it has a good deal of instrumental music in it - Including an Overture, here described as "Sinfonia per introduzione del Pastorale", which is on just the line of what was afterwards known as the French Overture. Having a slow movement to begin with & a kind of fugal movement as its central feature, and a dancing sort of movement like a Minuet to end with, there is some temperate show & charm. But little that suggests dramatic power.

Luigi Rossi belonged also to the first half of the 17th century and also to Rome, where he was known as a singer as well as a composer. He went to Paris in 1647 at the invitation of Cardinal Mazarin and his *Opera Orpheus de mortis d'Orpheus et Euridice* has the reputation of being the first Italian Opera performed in Paris. There is another Opera of his "*Il Palazzo incantato*" in MS in the College de France.



It shows dramatic intention & some good music-making. (40)
Luigi Rossi is also notable as the composer of some fine
cantatas & vocal solo. There is one which has maintained its
celebrity even till modern times called 'felosia'.

There was one composer who stood rather apart from
all this energy in the secular music-drama direction
and that was Giacomo Carissimi. There are doubts
about the date of his birth, but it was most likely 1604.
He was 'maestro' at Assisi from 1624 till 1628, & then
he went to Rome where he was maestro of the Church
of St Apollinare till his death in 1674. He was a
different stamp of composer from all those we have been
considering, and more of a musician of the old type
than any of them, and his leanings were all in the direction
of religious music. However he imported into his work
the new masses of recitative and solo music, and
brought to bear upon the part of art his superior artistic
instinct with great success. The most important of



his works ~~are~~ ^{many} all of the type of the modern Oratorios;
 indeed it is not too much to say that they are the original
 for types of that form of art; with the Choruses and
 the music distributed much as we know them in the
 Oratorios of Handel, though of course not so mature in
 style or on such a scale. There is no means
 of discovering when they were written. The best of them
 is Jephthah in which there are some very pathetic
 solos for Jephthah's daughter; and some spirited
 short choruses. There are also ~~works~~ ^{the} Oratorios of Isaac,
 Belshazzar, Job, David and Jonathan, the Tenth
 judgement, Daniel. A very spirited work called
 The judgement of Solomon which is sometimes included
 among his works is also attributed to Cesti. It
 certainly is very much in Carissimi's style, but
 as has been before said Cesti was a pupil of Carissimi
 and that might account for it.



Carissimi was one of the first composers who treated his choruses dramatically; endeavoring to make them express the emotion or feeling which animated the people who were supposed to sing them - and with this object he very frequently resorted to native devices. In a little chorus in *Septuaginta* which alternates with the solo in *Septuaginta* in which *Septuaginta* daughter bewails her lot they answer her phrases a an echo, with very pathetic effect. In another chorus *ador* waiting is expressed by a ~~the~~ chromatic descending passage -

He had considerable mastery of the solid kind in choral writing, and one of his finest choruses, at the end of *Septuaginta* is quite approximately Handelian in its manner of singing; and in some + and have been imitated if not exactly reproduced by Handel.

Carissimi had also a very strong instinct for writing equally a suitability for a solo voice; and led the way towards that gentle and flowing type of melody

Telegrams: "Initiative London."
Telephone: "1160 Western."



ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

which became so prevalent in the Italian solo music of the latter part of the century. In this line he became one of the principal governors of ~~that~~ the "Cantata a voce sola", which was cultivated with such profusion by the Italian Opera writers of the generation following him. He occupied much the same position in polite artistic society in the latter part of the 17th & the earlier years of the 18th Century which they do now. They were works consisting of several arias, like Opera arias, interspersed with recitatives, generally accompanied by cello and figured bass. The most famous of Carissimi's Cantatas of this kind is known as the Cantata of Henry Stuart and is in parts very expressive. Another aspect in which Carissimi figures as important is in his feeling for tonality.

Telephone: "1160 Western."
Telegram: "Initiative London."



ROYAL COLLEGE OF MUSIC.

Prince Consort Road,
South Kensington,
London, S.W.

36-10-16

London, S.W.

South Kensington,

Prince Consort Road,

ROYAL COLLEGE OF MUSIC.



Telegram: "Initiative, London."
Telephone: "1160 Western."

